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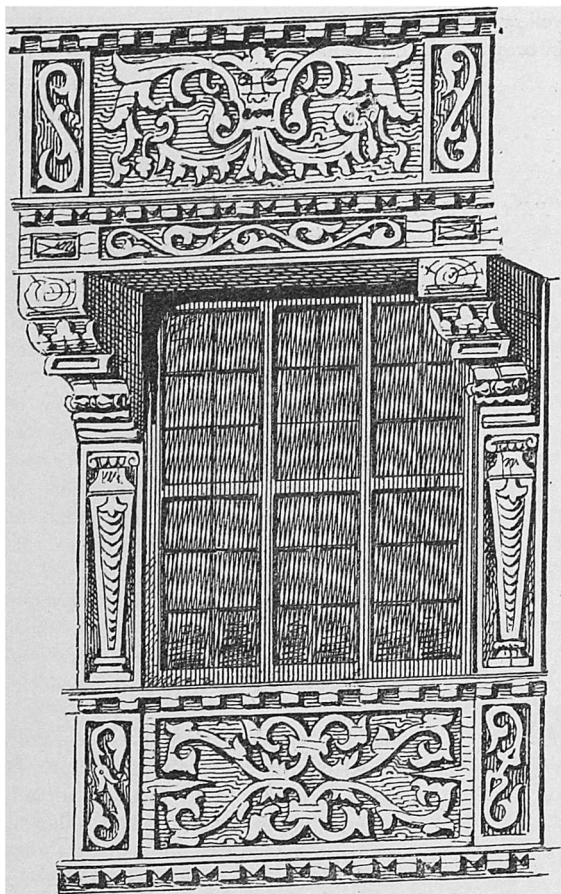
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requirements of the case. The central mullion of the pointed window comes in the middle of the ladder; but, as the angels are ascending on one side and descending on the other, it does not interfere seriously with the composition. The color scheme, as arranged by Miss Mary Tillinghast, is brilliant, as it should be, for stained glass, but consistent and harmonious. The choice of glass for draperies, flesh, clouds, and foliage is remarkably good,



SIXTEENTH CENTURY CARVED WINDOW-FRAME, IN HILDESHEIM.

the various qualities of the stained glass manufactured here being turned to good account without directing attention to the material, as several even of our best designers do. Mechanically, the window is an admirable piece of work, and, artistically, it shines by comparison with windows of foreign manufacture in the church.

THE portière design given on page 42 was executed at the Industrial Art School, Philadelphia, by Miss May Somers. The material is a coarse burlap, which, being securely stretched on a frame, is thoroughly sponged with water to flatten and tighten it. The design is then transferred to the burlap, care being taken to dispose the figures on the surface with regard to the probable folds in which the curtain will hang. The method of painting is very simple. The main ground is laid in with washes made of burnt Sienna (with a little rose madder and yellow ochre added)—diluted with turpentine—which are gradually lightened toward the top. The figures are in shades of pale olive, with dark green outlines, and touched with gold, which is also used in the background as a broken line effect. The enclosed design, at the lower part of the curtain, is done in the same tones of olive green as the background figures, the flowers being in shades of pale pink with yellowish centres. This part has a background of pale pink and gold. The lower band is a strong deep brown, which may be made with burnt Sienna and brown madder. Very little size should be used with the gold. Our other full-page illustration in this department is by our versatile contributor, M. L. Macomber. While the design is quite suitable for painting on china, and will, doubtless, be used for a tile fireplace-facing by some of our readers, it will be found especially valuable for reproducing, in embroidery on plush or other rich material, to cover an unsightly mantel. For lustra painting it would be difficult to find a more attractive design for a fireplace-facing.

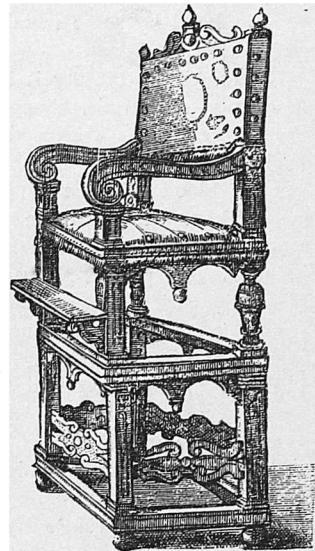
TEMPORARY DECORATION OF A SEASIDE COTTAGE.

IF any general description of the modern seaside cottage might be ventured, it would be that a great part of it is out of doors. The veranda is often enlarged so as to cover half the site, and extended into processes that bring it into communication with every room on the ground floor. Each of these rooms—or, at the very least, the large, square entrance hall—can be thrown open to the veranda by means of wide folding-doors, or French windows, or both. So that, as regards the ground floor, the typical modern cottage may be compared to a tent, and its inhabitants can hardly feel otherwise than as if they were camping out. Its adaptability to an unconventional way of living, and to use during the season only, is, in fact, its strong point, and should govern every scheme of decoration to be applied to it. Cheapness is no objection to an object or material. It may even be flimsy, so long as it is strong enough to stand a season's wear; or coarse, if it does not interfere too much with comfort. Similarly, the extreme of any passing fashion or folly may be indulged in, as it is only for the moment, and "pour rire." Life in the open air keeps all the nerves of sense at a high tension; subtleties of color or of form will be thrown away on them, while frank contrasts, pure and bright tints, and characteristic and even bizarre forms will be appreciated. The staid, conventional furniture and sober coloring suitable to a town house would appear monotonous. There is so much that is stimulating in the brilliant sky of our midsummer days, in the sapphire and dazzling white of the sea, the green of the lawns, and the scarlet and yellow of the flower-beds; that very quiet color indoors would have an effect not restful, but dispiriting. It would be like the proverbial dash of cold water on a person who had just been warmed up to geniality.

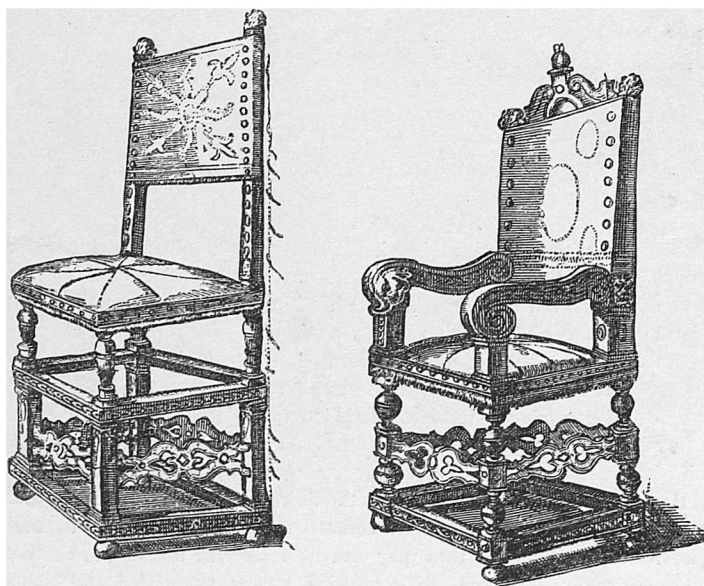
It follows that nothing can be more suitable for the decoration of a summer home than the stuffs and the thousand and one objects of Japanese manufacture which are now to be had so cheaply in all of our large cities. These are designed for houses built much on the same principles; for, though in use during the winter, the Japanese house is perfectly adapted to the summer season only. They are, in general, light, though reasonably strong; bright-hued, but not gaudy, and their shapes or patterns please at once by their beauty and their oddity. Their spirit has been so much imitated by our own and by European manufacturers, that many things not of Japanese make will be found to harmonize well with those that are. There is little difficulty, therefore, in furnishing a summer home throughout on the basis of a liberal use of the Japanese style, while it might be hard to furnish it in any other without losing something of the liveliness and airiness that are desirable.

Let it be supposed that our veranda is of yellow pine

should be of heavy material and rather dark colors, their purpose being to keep out sun and wind. Karamanian rugs of simple design in dark blue and red answer well. So does common, country-made carpeting in irregular stripes of indigo gray and pink. Any sort of heavy plain goods will do provided their monotony is broken by a little rough embroidery—a pattern of stars in yellow silk or worsted on a dark red stuff being about as good as can be devised. If this or any other means—such as the favorite bamboo blinds that roll up in rather clumsy fashion under the eaves—be used to shelter and temper the light in the veranda, no great need will be felt for heavy curtains in the rooms. Light window-draperies of red or salmon-colored surah silk are deservedly in favor, and the printed American silks hardly less so. In buying the latter, care should be taken to choose a pattern, like the common willow-leaf, one which is adapted to the numerous small parallel folds into which the stuff naturally falls. The better sorts of cheese-cloth, at eight or ten cents a yard, make excellent curtains for upper-story windows. Cotton prints, intended for cheap dress goods, are often available, their small and simple patterns offering a great variety, and being, as a rule, very good. Cretonnes are inadmissible on account of their dull and disagreeable colors, and chintzes on account of their stiffness; but the latter are well suited for furniture-covering and for wall-hangings. Japanese prints on cotton or on crape, usually in much bolder designs than ours, and heavier goods, can be used throughout for portières. The bamboo blinds, before spoken of, make good outer portières for the hall-doors, as they allow the landscape to be seen through them as if in a mist, while they exclude the sun and screen the interior. The Japanese hangings made of strings of beads and colored segments of reeds have similar advantages. Chinese grass-cloth makes the lightest and most beautiful of curtains; but it is dear, and it cannot be depended upon as a screen unless weighted, because otherwise the least breath of air is sufficient to float it. A few small bags of silk, filled with sand, attached to the free end of the curtain will keep it down. It is a very strong material, and will bear all the weight that may be necessary.



GERMAN SIXTEENTH CENTURY CHAIR.



GERMAN SIXTEENTH CENTURY CHAIRS.

and the interior wood-work of the same, the walls painted some shade of Venetian red or olive-green and slightly decorated in stencil with some harmonizing color—that being the customary treatment; then it will be well to keep to rather warm and bright colors for window-curtains and portières. An exception may be made in the veranda, where, if curtains are hung between the pillars, they

For furniture for the veranda nothing can be more comfortable than the Spanish rush chairs and settees; but they cost more than they should. A hammock will, of course, be voted indispensable. For the interior of the house, the bamboo furniture, now manufactured in large quantities in our cities, is suitable, especially if provided with removable chintz cushions. Rattan furniture is equally available.

The general tone of color of such an interior is, as a rule, warm, trending either upon a golden brown or a dull red, with, for contrast, some dull olives on the walls and deep indigo in the rugs and carpets. The treatment so far recommended for the ground floor will intensify this reddish or golden cast, as the case may be. The colors, which should be added in small quantities to secure a thoroughly satisfactory effect, are pale blues and lilacs, bright green and bright yellow. The last will probably be furnished by the brass of andirons and gas-fixtures and the gold of picture-frames. The other colors may be introduced by disposing a few large plants of hydrangea about the hall and the rooms. Up-stairs, carpets or matting may be used. If carpets, the blue and white, or brown and white Japanese rugs are just the thing. Bits of brilliant color should be introduced to give force and animation to the resulting paleness. ROGER RIORDAN.